

Book Chewing Gum Dreams Oberon Modern Plays

Raised on a ranch in northern California, Jody is well-schooled in the hard work and demands of a rancher's life. He is used to the way of horses, too; but nothing has prepared him for the special connection he will forge with Gabilan, the hot-tempered pony his father gives him. With Billy Buck, the hired hand, Jody tends and trains his horse, restlessly anticipating the moment he will sit high upon Gabilan's saddle. But when Gabilan falls ill, Jody discovers there are still lessons he must learn about the ways of nature and, particularly, the ways of man.

"Could you put your white best friend on stage and remind them that they're part of the problem? Even if you love them? Even if you never want anyone to feel for even a moment how you feel living in this world every day? Would - could - a white person finally hear what you have to say?" Originally commissioned by The Bunker Theatre as a critically-acclaimed festival that ran in 2019, *My White Best Friend* collects 23 letters that engage with a range of topics, from racial tensions, microaggressions and emotional labour, to queer desire, prejudice and otherness. Expressing feelings and thoughts often stifled or ignored, the pieces here transform letter writing into a provocative act of candour. Funny, heartfelt, wry and heart-breaking, whether a letter to their younger self or an ode to the writer's tongue, this anthology of exceptional writing is always engaging and thought-provoking. Featuring different letters from some of the most exciting voices in the UK and beyond, *My White Best Friend (And Other Letters Left Unsaid)* includes work from: Zia Ahmed, Travis Alabanza, Fatimah Asghar, Nathan Bryon, Matilda Ibbini, Jammz, Iman Qureshi, Anya Reiss, Somalia Seaton, Nina Segal, Tolani Shoneye, Lena Dunham, Inua Ellams, Rabiah Hussain, Mika Johnson, Jasmine Lee-Jones, Suhaiymah Manzoor-Khan, Shireen Mula, Ash Sarkar, Jack Thorne and Joel Tan.

En 1904, Cari Jung, médecin zurichois, rencontre Sabina Spielrein, une patiente " hystérique " qui entame avec lui une thérapie. La pièce de Christopher Hampton met en scène ce face-à-face, ce moment crucial dans la trajectoire de deux individus qui vont, chacun à sa manière, quitter leur maître et s'émanciper. C'est à cette époque, en effet, que Jung se convertit à la psychanalyse avant de rompre avec Freud, son maître à penser - rupture importante dans l'histoire intellectuelle européenne. Quant à Sabina Spielrein, son émancipation est une véritable métamorphose. Réduite d'abord à un corps hystérique scruté par ses thérapeutes, elle se mue peu à peu en femme amoureuse. La patiente se fait alors psychanalyste, la femme-objet devient sujet de mémoire et de désir.

Newsroom, political platform, local hot spot, confession box, preacher-pulpit and football stadium. For generations, African men have gathered in barber shops to discuss the world. These are places where the banter can be barbed and the truth is always telling. *Barber Shop Chronicles*, which was partly inspired by verbatim recordings, is a heart-warming, hilarious and insightful play that leaps from a barber shop in Peckham to Johannesburg, Harare, Kampala, Lagos and Accra over the course of a single day. It was first produced by the National Theatre, Fuel and Leeds Playhouse in 2017 and is here published as a Methuen Drama Student Edition with commentary and notes by Oladipo Agboluaje.

These five short plays date from Brenton's early involvement in such 'shoestring' groups as Portable Theatre. They are deliberately intended for the 'poor theatre' - as relevant today as when they were first written - since each play requires a small cast and minimal set, yet yields maximum theatricality. *Christie in Love*, *Gum and Goo*, *Heads* and *The Education of Skinny Spew*, were all first staged in 1969. *The Saliva Milkshake* was first staged in 1975.

Have you ever tried to sustain a relationship with a twat? It's hard work and you need to be completely not a twat yourself if you want any success in this. Which is really hard when you've just started being a teenager. (As if growing up wasn't hard enough already...) I remember thinking if you were 'the chosen' one, why does that mean your dress sense has to be so shit? A celebration of teenage rebellion and resilience. Anoushka Warden's debut play was directed by Royal Court Artistic Director Vicky Featherstone and Jude Christian.

A romp through the bubble-gum years of teenage life. Angela and Mazine, besotted with Madonna, play truant from school, form a band, attempt to write songs and, with hairbrushes in hand, live out their adolescent dreams of becoming famous. Meanwhile Angela's mother, Viv, struggles to come to terms with her marriage break-up and her daughter's explosive lifestyle, as the play rollercoasters through hope, sex, ambition, despair, and, most of all, love.

Tracey Gordon, the 67 bus, friendship, sex, UK garage, school, music, teachers, friendship, periods, emergency contraceptive, arse and tits, friendship, raves, tampons, white boys, God, money. *Friendship*. Aaron, Candice, sex and Connor Jones. *Chewing Gum Dreams* is a one-woman play that recalls those last days of innocence before adulthood. Written and performed by Michaela Coel who spent her childhood in Hackney, London, *Chewing Gum Dreams* won the 2012 Alfred Fagon Award.

Teachers want more. Daniel Shindler's *In Search: Reimagining What it Means to be a Teacher*, is an optimistic, necessary book that invites us to identify our core values as teachers, school leaders, and policy-makers. With those values, we journey with him through a series of fundamental requisites that we can apply and nurture in our lives and places of work. Using his teaching experiences, practical examples, and storytelling, Daniel illustrates the requisites we should strive for - honing our expertise, creating powerful and memorable teaching experiences, enquiring with honesty about ourselves and those we teach, building meaningful one-to-one conversations, fostering curiosity and resilience, and building a wider school culture of community and pastoral care. By asking the biggest questions of what it means to be an educator and not seeking simple answers, the book is saying here is what is possible. For Daniel, teaching is alchemy and craft that goes beyond career, intertwining our personal and professional lives. Only a holistic approach will do, if we are to create longevity, which is why Daniel is asking us to reimagine what it means to be a teacher by placing it in the intersection of the private and public self. Why else teach, if not to live? How many of us live in our careers but not our craft? In short, it speaks to the complexity of the human condition of teaching. Our journey is enhanced by Daniel's extensive experience as a teacher of drama, wellbeing and project-based learning within inner cities and internationally, and as lead architect of School21's ground-breaking oracy curriculum. The book includes a compelling foreword by Jeffrey Boakye, teacher and bestselling author of *Black, Listed and Hold Tight*. In a world of constant change and shifting priorities, never has the search for craft and meaning been more necessary. 'Teaching is a search. It's the effort to walk towards, not forward, or upwards, but inwards towards the self and outwards towards others, at the same time. We've all got a search in us and trust me, *In Search* is 100% a jumping off point for your own journey, whatever that may be.' Jeffrey Boakye – Bestselling author of *Black, Listed and Hold Tight* I loved its scope, the depth of thinking, the range of references, the way public and private, school and life, cross over. It got me thinking differently about things. It's also the perfect antidote to all the books around that reduce teaching to chunks, or a series of moves and techniques. Peter Hyman, Co-Director of Big Education, Co-founder of School 21

This book examines the socio-political and theatrical conditions that heralded the shift from the margins to the mainstream for black British Writers, through analysis of the social issues portrayed in plays by Kwame Kwei-Armah, Debbie Tucker Green, Roy Williams, and Bola Agbaje. *A Spy Plane* crash-lands in a remote valley in a distant country. The local villagers take in the wounded pilot and argue his fate. *The American Pilot* explores the way the world sees America and the way America sees the world. *The American Pilot* premiered with the RSC at The Other Place, Stratford-upon-Avon in April 2005. 'Greig at his best.' *Evening Standard*. 'One of the most intellectually stimulating dramatists around... A richly provocative new play.' *Guardian* 'The sheer brilliance of Greig, storyteller and seer.' *Herald*. *The American Pilot* premiered with the RSC at The Other Place, Stratford Upon Avon, in April 2005.

Creative and original patterns from the Queen of Tea Cosies Loani Prior.

Haunted by her dream of Cordelia and Lear, a woman confronts an elderly man, her lifelong antagonist and rival. During their passionate altercation he dismisses her success as a composer and demands she make the ultimate sacrifice: for him to flourish she, his protégé, must

be silent. Five years later, she returns for a final and devastating encounter. Marina Carr's *The Cordelia Dream* premiered in December 2008 at Wilton's Music Hall, London, in a production by the Royal Shakespeare Company.

Go deeper into the groundbreaking, Golden Globe and Emmy-winning series with this must-have collection—"a completist's dream of a book, including the show's full scripts and Waller-Bridge's commentary" (*Vogue*). NAMED ONE OF THE BEST BOOKS OF THE YEAR BY EVENING STANDARD "Her coat falls open. She only has her bra on underneath. She pulls out the little sculpture of the woman with no arms. It sits on her lap. Two women. One real. One not. Both with their innate femininity out." Phoebe Waller-Bridge's critically acclaimed, utterly unique series *Fleabag* took the world by storm with its piercing dialogue, ruthlessly dry wit, and deeply human drama. In *Fleabag: The Scriptures*, Waller-Bridge brings together for the first time the filming scripts of the first and second seasons, complete with the original stage directions as well as exclusive commentary on her creative process and the making of the series. Now recognized as one of today's most essential voices, she delivers powerful insights into her now-iconic protagonist: the hilarious, emotionally damaged, sexually unapologetic woman who can make viewers laugh, cry, and cringe in a single scene. Essential for any fan, *Fleabag: The Scriptures* is the ultimate companion to a landmark series.

Why is everyone so bloody obsessed with hashtags? What on earth do you want to do with a hashtag? Can you use it to shoot your way out of here? *Tisana*, *Ruhab* and *Haleema* are three normal teenage girls who have been best friends forever. But when they are kidnapped from their hometown, each must find their own way to survive. *Girls* explores enduring friendship, girlhood and the stories behind the headlines that quickly become yesterday's news. *Theresa Ikoko's* funny and fiercely passionate play is a Verity Bargate Award finalist and winner of the Alfred Fagon Award (2015) and George Devine Award (2016). *Girls* received its world premiere at HighTide Theatre Festival 2016 on 8 September 2016 in a production by HighTide, Soho Theatre and Talawa.

We're opposites, even though we came from the same, she's nuttin like me, an that shames me. Teenagers *Muna* and *Iqra* catch the same school bus. They were both born in Somalia but their backgrounds are very different. What they share is a painful secret. Tracking the urgent issue of FGM in Britain, this devastating play reveals the price some girls pay to become women. *Cuttin' It* premieres at the Young Vic, London, in May 2016. *Charlene James* is the winner of the George Devine Award for Most Promising Playwright and the Alfred Fagon Award for Best New Play.

A new play specially commissioned for the West Yorkshire Playhouse's groundbreaking youth theatre company.

Characters: 6 male, 5 female Interior Set One of the *Tonight at 8:30* series, a success in London and New York. The movie *Brief Encounter* was based on this play. In a suburban rail station, Dr. Harvey removes a cinder from *Laura's* eye and they fall in love. Subsequent weekly meetings over tea, scenes debating respectability or love, and some sentimental moments transpire before they decide they must part forever. He is accepting a faraway post and she must return to a circumspect

'*Stags and Hens* takes place in the Gents and Ladies loos of a tacky Liverpool club, where *Dave* and *Linda* have decided, unbeknownst to each other, to hold their stag and hen parties . . . a bleakly funny and perceptive study of working-class misogyny, puritanism and waste' *Guardian* 'Combines comedy with acrid truth in the style *Willy Russell* has made unmistakably his own ... and hits off brilliantly the herd instinct driving both sexes onward and bedward' *Daily Telegraph* 'Firmly in the centre of the playwright's best achievements: lively, coarse, well-organised, truthful and very funny' *Financial Times*

I cry in the daytime and in the night season am not silent. *Psalm 22* Late at night, shoeless, in the rain, a film actor playing the poet *Yeats* turns up drunk at his appointed *Sligo* digs. He is met by the grandmother and they dance together to 'Lili Marlene'. In the morning they are discovered, sharing a blanket, by *Patrick* and his three daughters. *Patrick* craves tobacco, whiskey and a date with the local barmaid; the sisters yearn for sensation and escape. A funny, modern, intoxicated tale of love and loss, *The Night Season* premiered at the National Theatre, London, in 2004.

Played this game. Inside, with the other girls. The 'he is going to meet you' game. The 'he is going to meet you with flowers' game. The 'he is going to turn up in a limo' game. The 'he is going to bring champagne' game. The 'he is going to cover you in kisses, or cum, or love bites or bloody Belgian chocolate' game, doesn't matter but when you walk out of those gates. He is going to be there, that is the game. Chase is waiting to be released from prison. And *Nightingale* is there to meet her. Everything is under control and they're both going to get it right. This time. *Nightingale* and *Chase* premiered at the Royal Court Theatre, London, in September 2001.

Whistling Psyche A dark night, an old waiting room and two supposed strangers eager to reach their destinations. In the cold hours that rest between nightfall and daybreak, silent questions prompt unexpected revelations. Two souls share a passion for reform, but only one - *Miss Nightingale* - has been honoured. The other, *Dr Barry*, would never receive the same acclaim, but notoriety came after death and for a very different reason . . . *Whistling Psyche* premièred at the Almeida Theatre, London in May 2004. *Fred and Jane* explores the deep and sustaining friendship between two nuns, *Anna* and *Beatrice*, as they recall the trials and joys of religious life. 'This is *Barry* at his best: evocative, gentle, suffused with the beauty of the simple and the joy of turning the strange into the familiar.' *Sunday Tribune* 'A rare delight. A clear-running joy.' *Sunday Independent* 'A triumph in its own right.' RTE *Fred and Jane* premièred at *Bewley's Cafe Theatre*, Dublin in 2002.

Foreword by *Naomie Harris* How many Black British plays can you name? Inspired by both classical and contemporary plays, *The Oberon Book of Monologues for Black Actresses* gives readers an insight into some of the best cutting-edge plays written by black British playwrights, over the last sixty years. This collection features over twenty speeches by Britain's most prominent black dramatists. The monologues represent a wide-range of themes, characters, dialects and styles. Suitable for young people and adults, each selection includes production information, a synopsis of the play, a biography of the playwright and a scene summary. The aim of this collection is that actors will enjoy working on these speeches, using them to help strengthen their craft, and by doing so, help to ensure these plays are always remembered. Look it's two two tweets that helped me vent my frustrations. It's really not that deep... Holed up in her bedroom, *Cleo's* aired twenty-two Whatsapps from *Kara* and has cut off contact with the rest of the world. It doesn't mean she's been silent though – she's got a lot to say. On the internet, actions don't always speak louder than words... seven methods of killing *Kylie Jenner* explores cultural appropriation, queerness, friendship and the ownership of black bodies online and IRL. *Jasmine Lee-Jones's* award-winning play premiered at London's Royal Court Theatre in 2019 and transferred to the Jerwood Theatre Downstairs in June 2021.

Queen Victoria's Golden Jubilee, 1887. At East London's *Tilbury Docks*, *Rani Das* and *Abdul Karim*, step ashore after the long voyage from India. One has to battle a society who deems her a second-class citizen; the other forges an astonishing entanglement with the ageing *Queen Victoria* who finds herself enchanted by stories of an India over which she rules, but has never seen. Through narrative, music and song, *The Empress* blends the true story of *Queen Victoria's* controversial relationship with her Indian servant and 'Munshi' (teacher), *Abdul Karim*, with the experiences of Indian ayahs who came to Britain during the 19th century. With private romance being mapped onto world history, the action cuts between the ship and different royal residences, offering bright contrasts as well as surprising affinities. In doing so, the play uncovers remarkable unknown stories of 19th-century Britain and charts the growth of Indian nationalism and the romantic proclivities of one of Britain's most surprising monarchs. *The Empress*, which premiered at *Stratford-upon-Avon's RSC* in 2013, is published here as a Methuen Drama Student Edition with commentary and notes

by Professor Jane Garnett, Wadham College, University of Oxford, UK.

This book offers the first scholarly assessment of the work of Oscar Award winner Tarell Alvin McCraney.

Are you a witless cretin with no reason to live? Would you like to know more about every piece of knowledge ever? Do you have cash? Then congratulations, because just in time for the death of the print industry as we know it comes the final book ever published, and the only one you will ever need: The Onion's compendium of all things known. Replete with an astonishing assemblage of facts, illustrations, maps, charts, threats, blood, and additional fees to edify even the most simple-minded book-buyer, THE ONION BOOK OF KNOWN KNOWLEDGE is packed with valuable information—such as the life stages of an Aunt; places to kill one's self in Utica, New York; and the dimensions of a female bucket, or "pail." With hundreds of entries for all 27 letters of the alphabet, THE ONION BOOK OF KNOWN KNOWLEDGE must be purchased immediately to avoid the sting of eternal ignorance.

A powerful and haunting classic about a girl haunted by her own dreams. Ill and bored with having to stay in bed, Marianne picks up a pencil and starts doodling - a house, a garden, a boy at the window. That night she has an extraordinary dream. She is transported into her own picture, and as she explores further she soon realises she is not alone. The boy at the window is called Mark, and his every movement is guarded by the menacing stone watchers that surround the solitary house. Together, in their dreams, Marianne and Mark must save themselves... The perfect gift for girls aged 8+, this well-loved classic will delight a new generation of readers of the Faber Children's Classics list. Make the world your studio! Capture the bustle and beauty of life in your town. Experience life as only an artist can! Join the rapidly growing, international movement of artists united by a passion for drawing on location in the cities, towns and villages where they live and travel. Packed with art and advice from Marc Taro Holmes, artist and co-founder of Urbansketchers.org, this self-directed workshop shows you how to draw inspiration from real life and bring that same excitement into your sketchbook. Inside you'll find everything you need to tackle subjects ranging from still lifes and architecture to people and busy street scenes. • 15 step-by-step demonstrations cover techniques for creating expressive drawings using pencil, pen and ink, and watercolor. • Expert tips for achieving a balance of accuracy, spontaneity and speed. • Practical advice for working in the field, choosing subjects, coping with onlookers, capturing people in motion and more. • Daily exercises and creative prompts for everything from improving essential skills to diverse approaches, such as montages, storytelling portraits and one-page graphic novels. Whether you are a habitual doodler or a seasoned artist, The Urban Sketcher will have you out in the world sketching from the very first page. By completing drawings on the spot, in one session, you achieve a fresh impression of not just what you see, but also what it feels like to be there . . . visual life stories as only you can experience them.

A startling comic drama and winner of the 2011 Bruntwood Prize, the UK's biggest national playwriting competition. How a certain Jewish family mourns a dead patriarch. The term is 'sitting Shiva' (mourning for seven days), when friends and relatives commiserate, usually in the home of the deceased. As children, we always understood this to be 'sit and shiver', which also seemed most appropriate. While death has claimed the old man and triggered the usual inflated eulogies - 'how important a man becomes when they die' - it has also brought to the surface hidden anxieties and grievances, only exacerbated when a visitor shows up bearing strange news that threatens to tear the family apart. A Jewish black comedy in the Berkoff tradition. Sit and Shiver was first presented at the Odyssey Theater, Los Angeles, in March 2004. The European premiere was held at the New End Theatre, London, in association with Saw Productions, in May 2006.

Monologues are an essential part of every actor's toolkit. Actors need them for drama school entry, training, showcases and when auditioning for roles in the industry. Edited by Dee Cannon, author of the bestselling In-Depth Acting, this book showcases selected monologues from some of the finest modern plays by some of today's leading contemporary playwrights. The monologues contain a diverse range of quirky and memorable characters that cross cultural and historical boundaries, and comes in a brand new format, with a notes page next to each speech, acting as an actor's workbook as well as a monologue resource.

Crowning Glory brings together the stories of seven women to explore the meaning of identity and beauty in today's world. This thought-provoking story is sure to make you laugh and cry, and will undoubtedly get you talking after the show.

"In this country, you go as far as they let you." Friday night and someone's having a party. It seems like a laugh, but not everyone's having fun. Nicky and Anjum want their kids to get into the best schools, and Gary is feeling the pressure after applying for a promotion. What happens when not everyone will get what they want? Gurpreet Kaur Bhatti's new play about a group of working-class friends dreaming of a better life for their children questions the dream of class mobility, and what happens when the odds are stacked against you.

This play follows the course of World War II as experienced by a working-class family in Newcastle, each scene being opened by a member of the family addressing the audience or singing a song of the period. In wartime there are no public worries, only private worries, and this story of the family's personal relationships, preoccupations, troubles and joys suggests, perhaps, the reason why with all the perils and troubles besieging it the human race will continue to survive. 'Razor-sharp and as funny as I May Destroy You ... a gifted writer' Sunday Times | 'A perfect truth-teller of our time' ELLE | 'Leaps off the page' Observer | 'Comic and devastating' New York Times | 'Your self-help bible of 2021' Sunday Times | Profound, hilarious, devastating and breathtakingly beautiful all at once' gal-dem ***A Vogue, Vulture, Time Magazine, Observer and LitHub BEST AUTUMN READ*** From the brilliant mind of the creator and star of I May Destroy You and Chewing Gum comes a passionate declaration against fitting in. Michaela Coel's MacTaggart Lecture touched a lot of people with her striking revelations about race, class and gender. But in the end, the person most impacted was Coel herself. Building on this speech, Misfits immerses readers in

her deeply personal vision through powerful allegory and anecdotes - from her East London upbringing to her discovery of theatre and love for storytelling. With inspiring insight and wit, she tells of her reckoning with trauma and metamorphosis into a champion for herself, inclusivity and radical honesty, and in telling her journey invites us to reflect on our own. By embracing our differences, she says, we can transform our lives. An artist to her core, Coel holds up the path of the creative as an emblem of our need to regard one another with care and respect - and transparency. *Misfits* is a triumphant call for honesty, empathy and inclusion. This timely, necessary book is a rousing coming-to-power manifesto dedicated to anyone who has ever worried about fitting in.

Here, now, listen, I'll tell you a tale . . . Daffodils are in bloom as dawn breaks over the foothills of Ballycumber, ushering in hope for a new day and stirring the ghosts of a past fraught with sorrow, anguish and emptiness. In search of advice, young Evans Stafford calls at the home of friend and strong-minded traditionalist, Nicholas Farquhar. The following day, as Farquhar learns the devastating consequences of this meeting, he discovers that his memories and words are governed by a buried history; a force far greater than himself. Sebastian Barry's *Tales of Ballycumber* premiered at the Abbey Theatre, Dublin, in September 2009.

If you go, I don't think you should come back. On a startlingly bright autumn night in 2006, Harper Regan walked away from her home, her husband and daughter, and kept walking. She told nobody that she was going. She told nobody where she was going. She put everything she ever built at risk. For two lost days and nights, until it looked as though her entire life might unravel, she didn't turn back. From Uxbridge to Stockport to Manchester and back again, Harper Regan navigates the UK, exploring family, love and delusion. It received its world premiere at the National Theatre, London, in 2008.

Be careful which star you wish upon... The unseelie—banished by Oberon long ago—are stirring awake, and there's one name on their poisoned lips: Nightshade. Kesh is beginning to settle into her role as Halow's messenger, saving people from the fae with the help of Kellee, Talen, Arran and Sota, but if she has any hope of making her wrongs right, she must trust those around her. Without them, there is no Messenger. Friends, lovers, more. But one has a secret. A secret so dark it threatens to change everything Kesh believes in. A secret that could change the fate of Faerie, Halow, and all of humanity. When the fae abandoned the stars long-ago, they left behind more than fairytales. They left behind their monsters. *** The fae-in-space "mind-blowing" bestselling series continues in *The Nightshade's Touch*, Messenger Chronicles #3

[Copyright: 7d4110431b9e47edbbbf071f609aae52](https://www.amazon.com/dp/B071F609AAE)